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ABSTRACT

To help preservice and inservice social studies teachers develop systematic ways of integrating skills and content, this manual offers a model and simple instructional exercises for the diagnostic teaching of how to investigate a cartoon. Designed mainly for use with children in grades 4-6, the material is adaptable for use at other grade levels. The document, Part 1 of three installments of which the balance will be published at a later date, is in loose-leaf format to allow for future inclusion of Parts 2 and 3. Part 1 focuses on investigating visual devices. A model consisting of the following three major components is presented: Pre-Instructional Exercises, Diagnosis and Prescription, and Post-Instructional Exercises. Pre-Instructional Exercises include a series of questions for five levels of investigation, a variety of question styles, allowances for pupils whose learning styles are predominantly visual-oral, a systematic way of assessing the level at which the pupil is having difficulty, and suggestions for the selection and use of visuals. The Diagnosis and Prescription component consists of suggested activities for students experiencing difficulty in operating at certain levels of investigation. Post-Instructional Exercises feature a systematic reassessment of skills developed using a different v.sual. Adapting this model, a teacher can develop similar exercises using other kinds of visuals such as pictures, slides, graphs, tables, maps, and time lines. (Author/JR)

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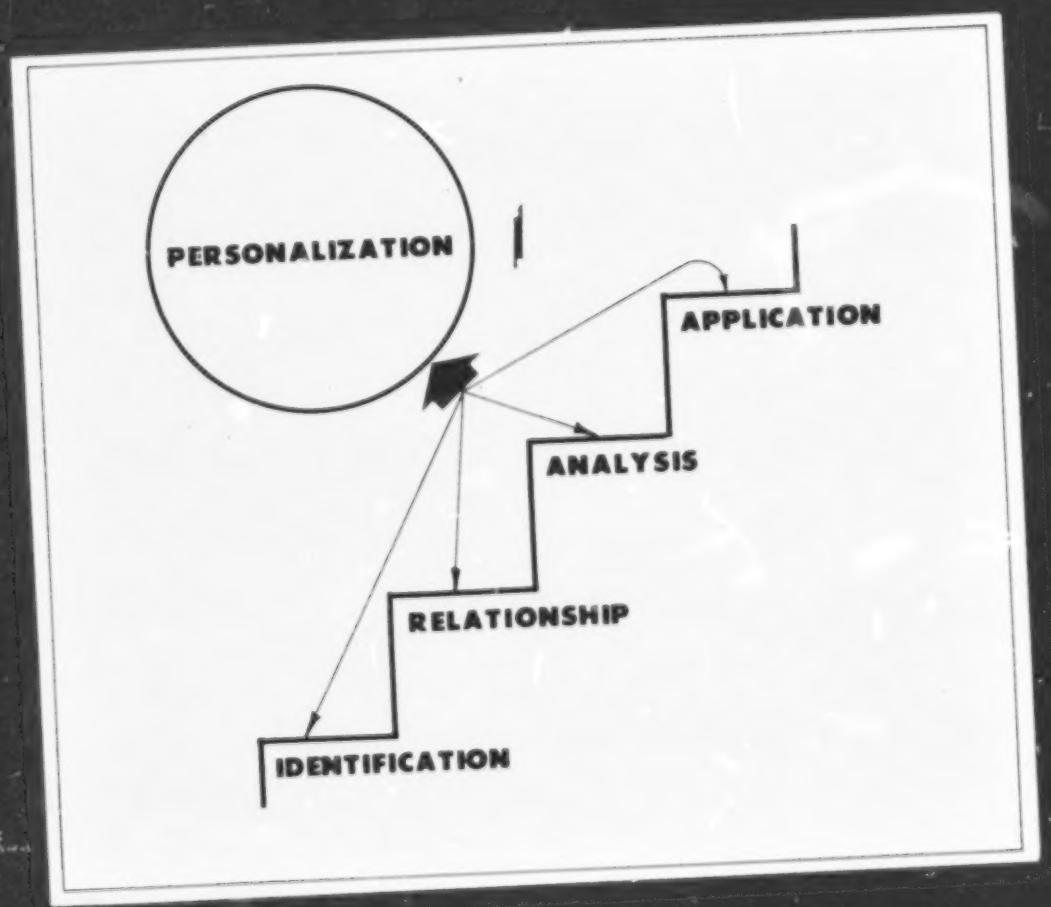
MANUAL OF EXERCISES FOR DEVELOPING SOCIAL STUDIES SKILLS



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FOREWORD

Skills have long been recognized as significant components of a social studies program. Among these are areas such as the investigation of visual materials, critical thinking, and the valuing process. In the 1970's, skills may be used to determine the most appropriate content matter to be taught. This would be a basic change in curriculum planning.

This manual has been designed to help preservice and inservice teachers develop systematic ways of integrating skills and content. In this first installment of the manual, a model and simple instructional exercises have been included for the diagnostic teaching of how to investigate a visual device, a cartoon. Additional exercises based on other visuals such as flat pictures, maps, and graphs will be developed later. Models and exercises for other skill areas such as critical thinking and valuing will also be written. These models and exercises are designed mainly for use with children in grades four through six. However, the material with adaptations might be useful at other grade levels.

The loose-leaf nature of this publication is designed to achieve the objectives of flexibility and renewal. First, it enables the classroom teacher to remove pages and use them in different ways with different learners and to add exercises developed locally. Secondly, it makes it possible for the State Education Department to provide additional exercises for other visuals and skill areas at a later date. It is also hoped that teachers across the State will share their experiences with the Bureau of Social Studies Education so their ideas and locally developed models and exercises can be passed on in a dynamic process.

In every phase of this work, the help of others has proved the key to carrying the project through to completion. Credit for developing general guidelines for this project should go to the advisory committee of college professors, school administrators, and classroom teachers who met in Albany in 1972 with State Education Department personnel. The following individuals were members of that committee: Raymond Fahey, Buffalo Public Schools; Ralph Hallberg, Jamestown Public Schools; John Herlihy, formerly at the State University of New York at Albany, now at the State University College at Geneseo; Romana Kerr, Newark Central School; Robert King, formerly with the Glens Falls School District, now with the State Education Department; Concetta Morgan, Great River; James Quinn, Waverly Central School; Marie Schilling, State University College at Oneonta; Thomas Schottman, Scotia Glenville Central School; Lenore Sylvan, Glen Cove Public Schools; Michael Thomas, Huntington Public Schools.

The major work of developing a conceptual scheme, identifying a workable format, and writing exercises was done during the summer of 1972 by Jeff Feuerman, Flower Hill Elementary School, Port Washington; John Herlihy; Concetta Morgan; Marie Schilling; and Henry Torres, New York City.

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The summer writers prepared a model for investigating visual devices along with several exercises. These were tried out in three school districts during the school year, 1972-1973: Port Washington, Syracuse, and St. Lawrence Central School. In all cases the administration of each district was very cooperative in arranging for the tryouts. Appreciation is expressed especially to the supervisors, administrators, and teachers who were directly involved: Lee Aschenbrenner, Nick Dallis, Jeff Feuerman, Josephine Papaleo, Barbara Srebnik of the Flower Hill Elementary School, Port Washington; Lawrence P. Craft, Gene C. Darter, Virginia F. Maroney, Michael R. Riposo and Jill Spellman of the Syracuse Public Schools; Richard Allen, William Demo, Ronald T. Johnson, Rita O'Connor, Sharon Pickard, Rita Tripeny of the St. Lawrence Central School, Brasher Falls.

Continuing the general thrust of this project, these teachers worked during the summer of 1973 writing exercises in the areas of problem-solving and valuing: Henry Boehning, Shaker Junior High School, North Colonie Central Schools; Eugene E. Kelenski, Shenendehowa Central Middle School "B."

Marie Schilling worked on a part-time basis organizing and writing the rough draft of the publication.

For their review of the manuscript, appreciation is expressed to Loretta Carney, Coe Dexter, Jacob Hotchkiss, and Kenneth Wade of the Bureau of Social Studies Education. Donald H. Bragaw, Chief, Bureau of Social Studies Education, served as the catalyst for the project and also adviser throughout the preparation of this publication. Robert Johnstone, Chief, Bureau of Elementary Curriculum Development, provided overall guidance and support for designing and preparing this manuscript for publication. John F. Dority, Bureau of Social Studies Education, and Ann W. Lamkins, Bureau of Elementary Curriculum Development prepared the manuscript for printing.

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* To Be Published at a Later Date

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INTRODUCTION

There will be three major parts to this loose-leaf publication. Part I establishes the format which includes (1) a model for investigating visuals and (2) sample exercises which may be used for diagnostic purposes and for post-assessment with one format, cartoons. Materials will be developed for other visual formats, including pictures, graphs, and time lines. A similar format will be used for Part II, Critical Thinking, and for Part III, Value Clarification. When the models and exercises for these additional parts of the publication are developed, they will be made available to classroom teachers.

This material is designed to aid the classroom teacher in planning and incorporating strategies for skill development within social studies programs. The manual is not a curriculum or a mandated course of study, nor is it a testing program.

HOW TO PROCEED

The following steps will aid the classroom teacher in using the manual efficiently and effectively.

1. Study and be familiar with the
   - skill areas
   - models
   - question types
   - sequence of questions
   - conceptual content of the visuals

2. Select
   - visuals appropriate to the learner's experiential background and interest
   - a warm-up activity
     (Note: A warm-up is conducted prior to any pre-instructional activity. The purpose is to determine whether or not the content of the visual being used and the reading level of the written form are of appropriate difficulty.)

3. Proceed sequentially through the
   - warm-up activity
   - questions in the initial approach on the first level of investigation
   - objective questions in the follow-up section, if insufficient data are yielded from above questions (Note: It is recommended that the questions in the initial approach section, some of which are open-ended in nature, should always be used first.)
   - next level of investigation, using the initial approach question first
   - diagnosis of pupil's responses and prescription of appropriate activities

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4. Provide for record keeping of
   - visuals used
   - diagnosis of individual and group levels of difficulty
   - prescriptions

5. Remember that
   - the model may be applied to locally available materials
   - this is primarily an aural-verbal-visual approach
   - skill development is the major emphasis; therefore, the visual material must be within the learner's conceptual framework
   - conceptual development will occur concurrently with skill development

STRATEGIES OF INSTRUCTION

The exercises are designed for use with individual pupils, small groups, and the total class. Charts listing various activities for each level of investigation under each of the three strategies are found with the models in each part of this publication.

RECORD KEEPING

Record keeping is important. As frequently as possible an anecdotal record should be kept. Also, it's good practice to involve the pupil in his or her own record keeping.

The following are a few of the many possible record keeping procedures.

Example 1

Skill: Reading Pictures			Class 5A
Name of Pupil	Exercise	Date	Comments
John	Pre Post	10/3 11/4	No difficulty on levels 1 through 3; does not seem able to apply.
Mary	Pre Post	10/3 11/4	No problem at any level. A creative pupil! Reads materials at a higher conceptual level.

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Example 2

Skill: Interpreting Graphs Class 6X

My name is _____.

I feel that I did well on Level(s)

1___ 2___ 3___ 4___ 5___

I need help in handling questions on Level(s)

1___ 2___ 3___ 4___ 5___

The content of the picture was familiar to me.

Teacher's suggestions:

Example 3

Skill: Cartoon Reading Class 4C

Name Of Pupil	Exercise	Date	Levels of Investigation				
			1	2	3	4	5
Johnny	Pre	10/2	OK	OK	Could not analyze		
	Post	12/10	OK	OK	OK	OK	OK
Mary	Pre	10/3	OK	OK	OK	OK	OK
	Post	10/3			"A sharp pupil!"		
Larry	Pre	10/3	OK	OK	OK	OK	hesitant to express opinion
	Post	10/3	OK	OK	OK	OK	needs help - work with individually or in a small group

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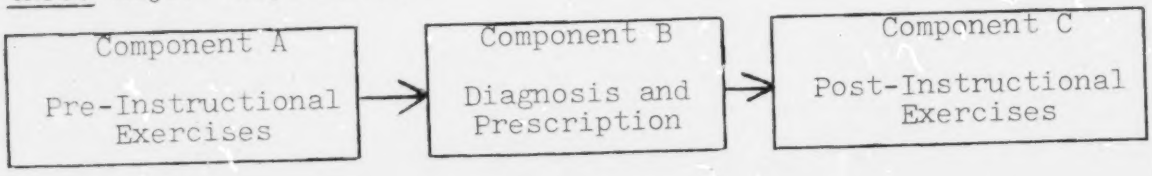
PART I

INVESTIGATING VISUAL DEVICES

INTRODUCTION TO A MODEL FOR INVESTIGATING VISUAL DEVICES

This model is designed to show how ideas and data presented via a visual device such as a cartoon might be used in an instructional setting for skill development. Adapting this model, a teacher will be able to develop similar exercises using other kinds of visuals such as flat pictures, slides, graphs, tables, drawings, maps, and time lines. This model consists of three major components:



The Pre-Instructional Exercises include

- a series of questions for each of the five levels of investigation
- a variety of question styles utilizing the open-ended type at the fourth and fifth levels of investigation to allow pupils the fullest possible opportunity to engage in divergent thinking
- allowances for pupils whose learning styles are predominantly visual-oral
- a systematic way of assessing the level at which the pupil is having difficulty

The Diagnosis and Prescription component found in the Pre-Instructional Section consists of

- suggested activities for students experiencing difficulty in operating at certain levels of investigation

The Post-Instructional Exercises feature

- a systematic re-assessment of skills developed using a different visual

LEVELS OF INVESTIGATION

The heart of this approach is the conceptual scheme consisting of five levels of operation. Four of these levels are cognitive and the fifth is affective. Underlying this structure is the belief that pupils will be helped to engage in rational thinking before taking a value position (Personalization Level).

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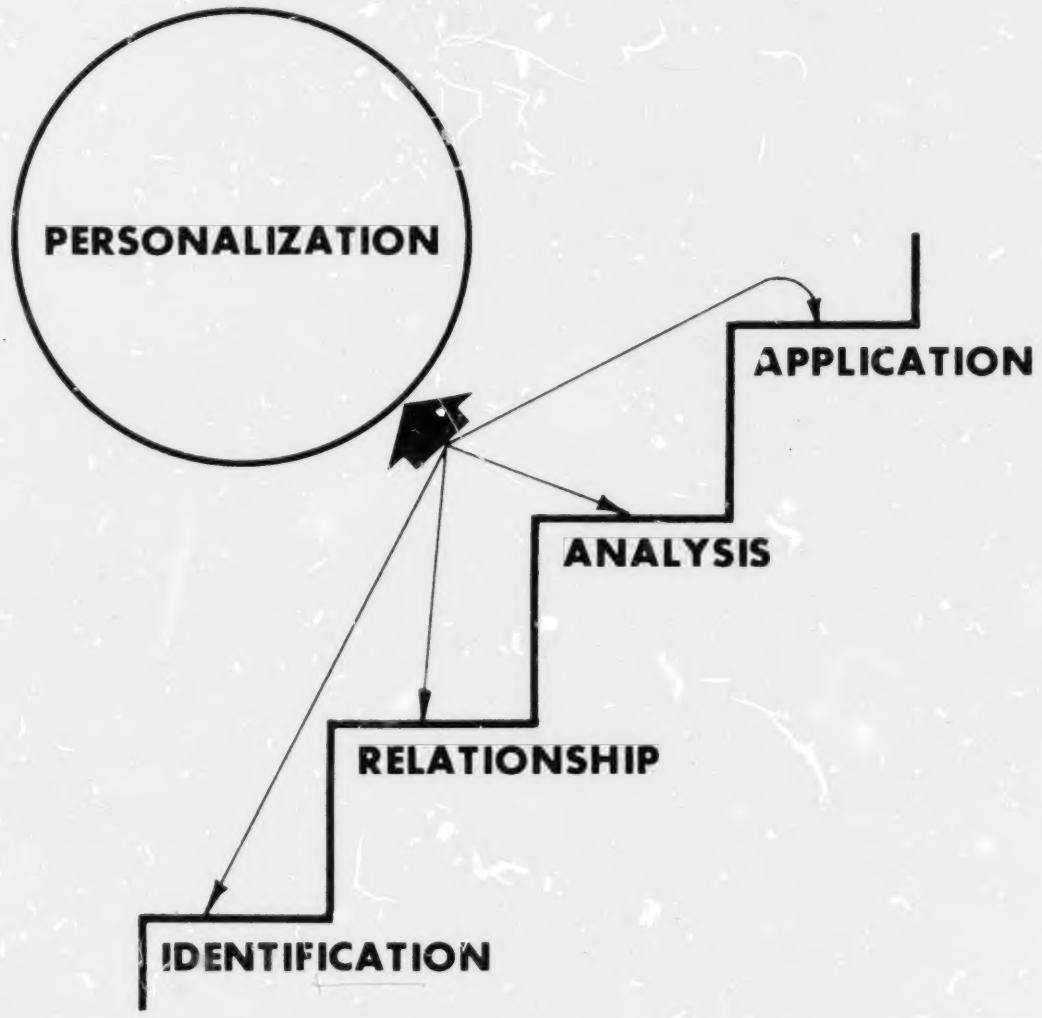
The following figure presents the conceptual scheme:



This chart includes (1) a brief description of each level of investigation, (2) key words for designing questions, (3) possible stems for questions.

Description of Level	Possible Key Words and Stems for Designing Questions
Level #1 Identification As defined here, the student attempts to recognize various elements in the visual, thereby building a data base for proceeding to the next levels.	count name define point identify record list state Name all the _____ you see in the visual. Count the number of _____ you see. What is the caption of the visual?
Level #2 Relationship Data (evidence) identified above are associated; relationships among parts begin to emerge. The student is building toward a comprehension of the visual as a whole.	associate differentiate classify distinguish compare organize contrast relate What does A have to do with B? What is the difference between A and B? Can you compare A with B?
Level #3 Analysis The objective here is to get the meaning of the visual based upon the data and relationships acquired in the two preceding levels. At this level, the student should be able to create a statement of the idea presented in the visual. In general, this will be convergent thinking, since the number of possible answers is limited.	explain interpret formulate summarize Another title for this visual could be _____. What basic idea is found in this visual? Explain the message given in this visual.

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Level #4
Application

The focus of this level is to ask the student to transfer the idea or concept arrived at in Levels 2 and 3 to a new or different setting. This may be too difficult for some, depending on the concept. Therefore, it is recommended that activities on this level be one of exploring the possibilities, not one of perfecting.

adapt	illustrate
apply	plan
create	produce
design	transfer

Write, draw or tell of a situation that is similar to the one expressed in the visual.
Apply the situation in the visual to a similar event in your life.
Using an incident from your social studies class, show how that situation was similar to the one presented in the visual.
How might the idea be put into practice?

Level #5
Personalization

After engaging in the rational thinking processes of Levels 1-4, the student should be able to make a value statement based on the data presented in the visual. The aim is to recognize affective issues such as value systems, ethics, and beliefs as they relate to the message in the visual.

acquire	think
feel	

How do you feel about _____?
How would <u>you</u> put this idea into practice?
What does the message in the visual mean to you?
How do you feel about the ways other students would put the idea into practice?

SUGGESTED ACTIVITIES FOR STRATEGIES OF INSTRUCTION

To highlight the variety of approaches and strategies that might be employed, the following have been provided: activities for (1) large group instruction, (2) small group, (3) individual pupils.

Suggested Activities for Large Group Instruction

Level #1
Identification

Presenting the visual by a transparency, slide, or study print, the teacher should

- ask the group to state the names of items orally
- ask each pupil to write on paper the names of the items or elements in the visual
- make a composite list of group responses on the chalkboard and ask each pupil to check his or her answer list against the composite. Discuss discrepancies.

Level #2
Relationship

Using the same visual, the teacher should

- point out two conceptually related items and discuss the relationship with the pupils
- ask the group for more examples of such relationships

Level #3
Analysis

The teacher should

- have the pupils write several short, descriptive phrases of the message in the visual and then use them as a basis for discussion. Some of these should be written on the chalkboard and discussed as to appropriateness.

Level #4
Application

The teacher might

- have pupils cut pictures or cartoons illustrating similar events from magazines and make a bulletin board montage with the pictures
- discuss ideas for application

Level #5
Personalization

The teacher could

- present possibilities for value positions and engage pupils in a discussion of the positions
- ask pupils for possible value positions and discuss possible reasons for assuming these positions

Suggested Activities for Small Group Instruction

Small group activities may be initiated by dividing the class into sets of six to ten students and working with each group separately, or the small groups may be a continuation and extension of a large group activity. That is, a large poster may be used initially with the entire class to work through Levels 1, 2, and 3. Following this, for work at the Application Level pupils might break into groups of four or five and devise their own representations of the message contained in the visual used previously. A student could lead the small group discussion and record answers on the chalkboard or newsprint. Personalization Level, however, always requires an individualized response since the pupil takes a position for or against the message. Obviously, many of the activities suggested for individualization may apply equally well to small groups.

Here are some suggested activities for each level of investigation:

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Level #1
Identification

- Ask a member of the small group to serve as a leader who shows a visual and have the other pupils identify the elements orally.
- The leader might show a visual, ask group members to identify elements, and make a composite listing on the chalkboard. The individual pupil would then compare his list with that on the board.

Level #2
Relationship

- The teacher working with a small group shows a visual and has the student identify existing relationships. Then, the teacher covers one or more elements in the visual and has the pupils state the new relationships that exist.

Level #3
Analysis

- The teacher shows a visual to a small group and asks the pupils to summarize the intended message orally or by writing a topic sentence or a possible title for the visual.
- The teacher might set up an open-ended cause and effect, if...then case, and have students complete the statement orally or in writing.

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Level #4
Application

- The teacher shows a visual. Pupils in the small group construct a mural, a diorama, or a drawing which provides the same message but in a different format.
- Pupils role play a skit based on the intended message of the visual.
- Pupils simulate roles based on other messages that may be obtained, depending on particular economic, social, or governmental perspectives held by such groups.

Level #5
Personalization

- The teacher has each pupil in the small group give a personal reaction to the message presented in the visual. This may be done in written form or orally on an individual basis, in a panel discussion, or by role playing a variety of reactions to the message.

Suggested Activities for Individualizing Instruction

Individualization of instruction can exist in various degrees and in various forms. Basically, it requires starting with the individual rather than the group in planning for instruction. A general definition is: Individualized education consists of planning and conducting with each pupil general programs of study and day-to-day lessons that are tailor-made to suit the individual student's learning needs and characteristics as a learner. It is a mistake to identify individualization primarily with remedial or enrichment practices. It can become a part of daily instruction by using different methods of teaching/learning such as lecture, small group discussions, tutorial assistance, independent study, observation, and use of the technology of tape recorders and other machines.

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The concept may be further applied, using activities suggested for large and small group instruction for the five levels of investigation, in these ways:

1. Students may have different objectives, depending on their own needs, working at Level 3, Analysis, another at Level 5, Personalization, etc.
2. Students may respond to questions posed at the various levels in different formats such as orally with a cassette recorder or in writing. Correspondingly, the questions for each level can be given by tape recorder, rather than presenting them in writing.
3. Students may express themselves at Level 5, Personalization in a variety of ways including written skits or dialogues for TV or radio "spots": visuals such as collages, advertisements, or drawings; three dimensional productions such as models or dioramas; new lyrics for old tunes; and poetry, depending on their own strengths and interests.
4. Each student could select his own visual to work with, based on his particular interests or conceptual background.
5. Students could be assigned to different "teachers" through the involvement of peers or interage groupings.
6. Students can be allowed different amounts of time to complete tasks as well as different settings such as hall, library, home, etc.
7. Students can be assigned visuals which are of particular interest to them or have the potential of developing a skill at a specific level.

SUGGESTIONS FOR THE SELECTION AND USE OF VISUALS

A visual should be selected on the basis of the following criteria:

- The picture should <u>not</u> be cluttered with extraneous material.
- It should be appropriate to the interest of the learner(s).
- Content of visual should be within the reach of the learner(s)' experiences.
- Content should be able to generate higher levels of thinking.
- The visual should be 2' x 3' if the entire class is to be asked to respond.

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A listing of possible sources for appropriate visuals includes:

- magazines that are highly visually oriented
- commercial companies who produce large poster type visuals
- posters from travel and advertising agencies

In using a visual as part of the strategies of instruction described on succeeding pages, here are some suggestions:

- For large group work, a cartoon must be enlarged from its 5" x 7" size. It might possibly be (1) redrawn on 24" x 36" hardboard, (2) drawn on the chalkboard by using the opaque projector, (3) redrawn on a transparency, (4) photographed and prepared in the form of a slide.
- Individuals and small groups should be able to use desk size reproductions of the visual.
- The questions posed will be the same regardless of the grouping arrangements.

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A MODEL FOR INVESTIGATING VISUAL DEVICES

In using the model on the following pages, REMEMBER THAT

(1) the questions in the Initial Approach section under each level of investigation are always used first to give the learner as much scope as needed to interpret the visual

(2) the objective questions found in the Follow-Up section are used to check the data obtained as a result of (1) above, if necessary, but should not be used as a reservoir of questions for paper and pencil tests

A few comments on the diagnosis and prescription section are necessary for proper use and adaptation of the model:

At least two reasons can be identified for failure of the student to respond successfully at any of the five levels of investigation. First, the student may be deficient in the skills required. Secondly, the content of the visual being used may be too complex. This publication is concerned primarily with skill building. Therefore, ways and means of building and extending the conceptual background of students will not be considered, although its tremendous importance is recognized.

It must be recognized also that the evaluation data produced as a result of the administration of the exercises are of an informal nature. The teacher observes pupil reactions as to whether or not an individual pupil or a group of students needs practice in operating at a particular level of investigation. If such a need exists, the teacher and pupil(s) decide on possible practice activities.

Finally, it must be remembered that questions may be asked sequentially, but a pupil's thoughts may not come sequentially and precisely limited to that level. Thoughts may be holistic and transcend all or any specific levels. Both types of responses should be encouraged. Those who very quickly deal with the gestalt of a visual may find it useful to analyze their responses orally and thus provide a model for other pupils.

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EXERCISE I-A

PRE-INSTRUCTIONAL EXERCISE

This cartoon has been removed to conform with copyright laws.

This cartoon shows two fishermen in a boat near a drainage pipe emptying its polluting contents into the river. The fish are jumping into the boat to escape from the river and one fisherman remarks about this great fishing spot where the fish can't wait to jump right into the boat.

"...This is a great spot,... They can't wait to get in the boat..."

Dave Harbaugh - Reprinted from SPORTS AFIELD magazine - September 1970 Issue, Copyright 1970 by the Hearst Corporation

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Level I. Identification

Initial Approach. Possible questions include:

Can you name the things, or elements, you see in the cartoon?
What is this (pointing to a specific item such as the boat, pipe, fish)?
Describe the men in the cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

In this cartoon there are

____three jumping fish
____two men
____a boat
____sewage spilling into water
____two men talking

Completion

There are _____ fish in the picture.
There are _____ men in the picture.
There is _____ boat in the picture.
_____ is spilling into the water.
The _____ are in the air.

True-False

____There are three fish in the picture.
____There are two men in the boat.
____There is a pipe with something coming out into the water.
____The boat is in the water.

Diagnosis and Prescription

If a student has difficulty in identifying elements in the visual, the teacher might give the pupil a new visual which is within his experiential background. Using this relatively simple, uncomplicated visual, ask a pupil to give several possible titles. One way to elicit titles is to ask: "What is this picture mostly about?" Put the suggestions on the chalkboard and analyze each by listing the specific details or elements that support each title. The best title is one that relates to most of the important details in the visual.

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Level II. Relationship

Initial Approach. Possible questions include:

What action is taking place?
Are the men catching many fish with their lines? Why?

Follow-up Approaches. These are some possibilities:

Checklist

What action is taking place?

____The fish are leaping into the boat.
____The men are catching the fish.
____One man is talking to the other.
____Sewage is spilling into the water.

Completion

The fish are _____ into the boat.
One man is _____ to the other man.
Sewage is _____ into the water.

True-False

____The fish are leaping into the boat.
____One man is talking to the other.
____Sewage is spilling into the water.
____The men are fishing with fish poles.

Diagnosis and Prescription

Pupils who are unable to see how one part or object in a visual affects, or is affected by, another element may need practice with the techniques of comparison and contrast, and establishing cause/effect relationships. Questions to encourage the former include: "How are these alike?" "How are they different?" Cause/effect relationships are established by asking, "What happens to ... when ...?"

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Level III. Analysis

Initial Approach. Possible questions include:

Why is this action taking place?
Explain the message given in this cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

____The water is good for fish.
____The sewage is polluting the water.
____The water is so polluted the fish would rather be caught by the fishermen.

Completion

The fish _____ like the water.
The water is _____.
The sewage _____ the water.
The fish would rather _____.

True-False

____The fish want to live in the water.
____The fish want to get out of the water.
____The water is polluted.

Diagnosis and Prescription

When students cannot grasp the message in the cartoon or visual, the teacher should provide visuals less sophisticated and at what is estimated as the learner's experiential background for practice in grasping the message. For example, if urban pupils could not grasp the message of scarcity as presented in a farm scene, appropriate visuals of an urban setting should be used.

Level IV. Application

Initial Approach. Possible questions include:

Describe a situation that is based on the same idea presented in the cartoon.
Using an incident from your Social Studies class, show how the situation was similar to the one presented in the cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

Another situation like this one would be when

____people would rather live on the moon without oxygen
____people would rather live in water than in a submarine

Completion

Draw a picture of another situation similar to this.
Another caption for this cartoon might say _____.

True-False

____Another situation like this would be people living on the moon without oxygen.

Diagnosis and Prescription

As was mentioned earlier in this publication, some pupils, especially at the lower grade levels, may find this level too difficult to grasp. This level should be one of pupil exploration without any attempt to develop perfection in applying the message of a visual to another situation. Specific suggested activities for this level are found in the Introduction in Part I.

00026

Level V. Personalization

Initial Approach. Possible question is:

In what way does the meaning of this cartoon affect you?

Follow-up Approaches. These are some possibilities:

Checklist

For me, this cartoon means that

____if I were a factory worker, I would not care about the pollution as long as I had a job

____if I were a health officer, I would find a way to make the sewage safe for the water

Completion

If I were a conservation officer, I would _____.
If I were a health officer, I would _____.
If I were a government official I would _____.
Being me, I can _____.

Diagnosis and Prescription

Don't force the situation here. Remember this level deals with areas perhaps that youngsters are not ready to deal with because they have not had sufficient experience. See pages I-6 to I-9 for suggested activities.

00027

"I'd like to have voted, but the line was too long."

From American Political Behavior, by Howard D. Mehlinger and John J. Patrick, c. Copyright, 1972, by Indiana University, published by Ginn and Company. Used by permission.

0'028

Level I. Identification

Initial Approach. A possible question is:

Identify and name the things you see in the cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

The cartoon includes

____a football stadium
____people on a ticket line
____a voting booth
____a man and a boy
____a "vote today" poster on the telephone pole

The cartoon shows that the

____game is being held on election day
____game is an important one for the home team
____man is talking to the boy

Completion

The man is taking _____ to a game.
The line is in front of a _____.
The billboard indicates that the man and boy are going to a _____.
How many people are in the ticket line? _____
The caption of the cartoon is spoken by _____.
The cartoonist's name is _____.

True-False

____There is a long line of people in front of the ticket booth.
____There is a "Vote Today" poster on the telephone pole.

00029

Level II. Relationship

Initial Approach. Possible question is:

What action is taking place in the cartoon?

Follow-up Approaches. These are some possibilities:

Checklist

What is happening in this cartoon?

____People are waiting in line to vote.
____A man is saying, "I'd like to have voted, but the line was too long."
____The boy may be listening to the man.
____The line for the football game is long.

Completion

The man speaking will wait in line for football tickets, but he will not wait in line to _____.
Football games and voting _____ the same attraction for many voters.
People seem to wait in line for _____ but do not seem to wait in line to _____.

True-False

____Election Day and the football season come at the same time of the year.
____Many people are very interested in attending the football game.
____Many people line up to vote on election day.
____The football game does attract many voters.

00939

Level III. Analysis

Initial Approach. Possible question is:

Why is this action taking place?

Follow-up Approaches. These are some possibilities:

Checklist

The cartoonist is attempting to show that

____football is more attractive than voting
____games draw more citizen interest than voting
____adults and children go to football games but not to voting places

Completion

The man believes (thinks) that _____.
The long line in front of the ticket booth shows that _____.
The man did not vote because _____.

True-False

____The man would rather wait in line to buy football tickets than wait in line to vote.
____Civic responsibility to vote is not as important as a football game.

Level IV. Application

Initial Approach. A possible question is:

> What would the result be to our country if everybody acted like the man in the cartoon?

Follow-up Approaches. These are some possibilities:

Checklist

A situation similar to the one presented in the cartoon would be

____a student who attends her school's baseball games but does not vote in her school's elections

____a student who plays football but does not play baseball

Completion

Write, draw or tell about another situation that is based on a similar idea.

000[illegible]2

Level V. Personalization

Initial Approach. Possible questions include:

If you were a candidate, how would you feel about the condition shown in the cartoon?
Football games should be banned on election days. Why do you agree or disagree with this statement?
If you were the child in this cartoon, what belief about football might you have learned?

09933

SELECTED EXERCISES IN VARIOUS SKILLS AREAS

READING CARTOONS

In studying their current affairs periodicals or in reading the daily newspaper, children are exposed to the most symbolic of pictorial representations -- cartoons. Most cartoons present a single point of view by the use of exaggeration, caricature, and satire, requiring the pupil to do some very sophisticated thinking. Indeed, the very selection of such visual devices has to be done with the utmost care to ensure that the situations presented in the cartoons are within the realm of the child's experience.

The first level of investigation, identification, is extremely important as the pupil must have knowledge of what the symbols stand for before he or she can begin to see relationships or to make inferences. As the child engages in the various levels of investigation, he or she will be stimulated to think critically about what is being presented, an imperative skill for citizens in a democracy.

As is true for practically all skills, the ability to interpret cartoons must be developed over a period of years.

00034

Cartoon removed in accordance with copyright law.

This Peanuts cartoon shows Linus exclaiming his independence and his ability to stand on his own two feet. He then looks down at his shoes, and walks over to Lucy and asks her if she will tie his shoelaces for him.

c. 1956 United Feature Syndicate, Inc.

00035

Level I. Identification

Initial Approach. Possible question is:

Identify the things you see in this cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

In this cartoon, you see

____four pictures
____three people
____a boy and a girl, Lucy
____an untied shoe
____Lucy sitting

Completion

There are _____ different people in the cartoon.
The boy's _____ is untied.
Lucy has a _____.

True-False

____There is one boy in these pictures.
____There is one girl in these pictures.
____The boy's shoe is untied.
____Lucy is wearing a necklace.

00936

Level II. Relationship

Initial Approach. Possible question is:

What action is taking place?

Follow-up Approaches. These are some possibilities:

Checklist

What action is taking place?

____The boy is talking out loud to himself.
____The boy asks a question of Lucy.
____Lucy is talking to the boy.
____The boy is talking to Lucy.

Completion

The boy is talking out loud to _____.
The boy is _____ toward Lucy.
At first the boy thinks he is able to _____.

True-False

____In the first two pictures the boy is talking out loud to himself.
____Lucy is talking out loud to herself.
____The boy is sitting.
____Walking toward Lucy, the boy asks a question.
____Lucy is talking to the boy.

00037

Level III. Analysis

Initial Approach. Possible question is:

Why is this action taking place?

Follow-up Approaches. These are some possibilities:

Checklist

What is the message?

____The boy wants to be independent.
____The boy is not independent.
____The boy knows how to tie his shoe.
____The boy discovers that he needs help.
____The boy seeks help.

Completion

The boy thinks he is _____.
The boy discovers he needs _____.
Lucy will probably _____.
The cartoonist is trying to show _____.

True-False

____The boy wants to stand on his own two feet and be independent.
____The boy feels that he doesn't need anybody.
____Lucy is asking the boy for help.

00038

Level IV. Application

Initial Approach. Possible question is:

Describe a situation that has the same idea expressed in the cartoon.

Follow-up Approaches. These are some possibilities:

Checklist

Another situation like this would be

____trying to play ping-pong by yourself and not being able to do so
____never letting anyone help you
____trying to teeter-totter without a partner and realizing you can't

Completion

Draw, tell or write about another situation that is based on the same idea; i.e., homework.

True-False

____Independent people never need help.
____Having someone help you do your homework means you are not independent.
____People can get along by themselves.
____Independence means not needing anyone.

00039

Level V. Personalization

Initial Approach. Possible question is:

How do you feel about what is happening in the cartoon?

Follow-up Approaches. These are some possibilities:

Checklist

For me, this cartoon means

____the boy doesn't need anybody
____although the boy thinks he's independent, he still needs help
____all people need other people sometimes
____people help other people

Completion

All people need other _____.

You can still be _____ and get help from other people.

00030

Courtesy of Harper & Row, Publishers, Inc.

For the Teacher

Published in PUCK in 1900, this rather sophisticated cartoon conveys the message of the dismemberment of China by foreign powers. Elementary school children will need a great deal of assistance in understanding the symbols and caricatures used in this cartoon. The teacher should not hesitate to help the pupils in this respect. Perhaps the levels of analysis and application might be too difficult for intermediate age children.

The fact that this is a 1900 cartoon should allow pupils the opportunity to analyze the cartoon in an objective fashion and not from an emotional, value-laden position.

Level I. Identification

Initial Approach. Possible questions include:

Identify the names of nations in the cartoon.
Is the United States named in the cartoon?
List the weapons in the cartoon.
Guess what countries are represented by the lion?
the leopard?

Follow-up Approaches. These are some possibilities:

Checklist

The animals and birds in this cartoon represent the nations of

___Austria
___China
___Israel
___Russia
___United States

Completion

In this cartoon,

Russia is pictured as a _____.
_____ is pictured as a dragon.
Germany is pictured as a _____.
Austria is pictured as a _____.

True-False

___The cartoon shows a leopard with a knife in his mouth.
___In this cartoon, Austria is pictured as a lion.
___Russia is represented in this cartoon as a bear.

09942

Level II. Relationship

Initial Approach. Possible questions include:

Why are most of the "animals" carrying weapons?
What association is being stressed by the "dragon" with his eyes closed?
Can you begin to guess a relationship from the expression on the faces of most of the "animals"?
If the dragon were standing up straight and breathing fire, do you think the other "animals" would act differently?
Why do the animals stare angrily at each other and not at the dragon?
Why doesn't the dragon stand up and fight the other animals?
Do you think the cartoonist was an American?

Follow-up Approaches. These are some possibilities:

Checklist

The animals standing are

___staring at each other
___staring at the sleeping dragon
___dropping their weapons
___facing East

Completion

The bear is showing his teeth in order to _____.
The eagle in the center has a soldier's helmet in order to show _____.
The gun held by the lion represents _____.
The exposed claws of the German eagle indicate _____.

True-False

___The dragon with the pig's head is sleeping because he is afraid.
___The animal marked Russia is staring at the eagle named United States.
___The dragon is long because China is a larger country than most of the other nations in the cartoon.

00943

Level III. Analysis

Initial Approach. Possible questions include:

Explain the basic idea of the cartoon.
What feeling is the author of the cartoon demonstrating?
(Remember the animals represent nations.)
What do you think will eventually happen to the dragon?

Follow-up Approaches. These are some possibilities:

Checklist

The dragon is sleeping because

____China was a weak country
____China was tired from fighting so many wars
____other nations wouldn't let China run its own affairs

Completion

A title for the cartoon is _____.

The author of the cartoon is trying to show that China in 1900 was _____.

True-False

____A good title for this cartoon would be China--A World Power.
____A good title for this cartoon would be China--A Sleeping Giant.

09044

Level IV. Application

Initial Approach. Possible questions include:

Write, draw, or tell of another solution that is similar to or opposite from the one expressed in the cartoon.
Is the "dragon" on the ground today?
Are United States and China relations the same today as they were in 1900 (the date of the cartoon)? Discuss the reasons for your answer.

Follow-up Approaches. These are some possibilities:

Checklist

Which of these situations in the world today would be similar to the position of China in 1900?

____ the granting of aid to African nations by the United States
____ the stationing of United States soldiers in Europe

Completion

Today, a situation in the world similar to that in the cartoon is _____.

00045

Level V. Personalization

Initial Approach. Possible questions include:

How do you feel about the situation involving the dragon in the picture?
What would you have done about this situation if you had been the leader of China in 1900?
If you had been the leader of the country represented by the lion, would you have gone to war with the other "animals" over the dragon?
Which "animal" would you like to be? Discuss the reasons why you picked that country?

Follow-up Approaches. These are some possibilities:

Checklist

As I look at this cartoon, I feel

____sorry for China
____afraid of Russia
____proud of the United States

Completion

The treatment of China by other nations as shown in the cartoon makes me feel _____.

09046